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sign of the cross (an emblem connected with the cardinal points) is employed on the moccasins to prevent the wearer from getting on a wrong trail. The writer discusses at length the use of "hoddentin," or corn pollen, eaten as a medicine, cast every morning as an offering to the dawn, as also to the rising sun and moon, and sometimes to the Great Bear, used to confirm solemn compacts, and indeed universal in ceremonial. The subject is comparatively considered, with the conclusion that such use of powders is an example of the sacred survival of prehistoric foods. The "izze-cloth" or medicine cord is also the subject of a chapter, with comparisons of the employment of knotted cords in the superstitious customs of many ages and countries. The work is ornamented with beautiful colored illustrations of Apache paraphernalia.

W. W. N.

CODICE MAYA DENOMINADO CORTESIANO, que se conserva en el Museo Arqueológico Nacional (Madrid). Reproduccion fotocromolitográfica ordenada en la misma forma que el original, hecha y publicada bajo la direccion de D. Juan de Dios de la Rada y Delgado y D. Jerónimo López de Ayala y del Hierro, Vizconde de Palazuelos. Madrid, 1892.

As is well known to Mexicanists, the originals of two of the Maya codices are in the Museo Arqueológico Nacional of Madrid, and have been known since their rediscovery as the Codex Troano and Codex Cortesianus. The former has been reproduced in color in a satisfactory way by Brasseur de Bourbourg, but up to last year specialists needed a good colored copy of the Cortesianus in their studies. In commemoration of the Fourth Centennial of the discovery of America, and as one of the lasting fruits of the extraordinary exposition in Madrid, known as the Historico-Americana Exposicion, the Codex Cortesianus has been republished in exact fac-simile.

The editors of the above mentioned work claim none too much when they say that it is now published for the first time in the same colors and with the same form as the original. In adopting the original form the editors have facilitated the use of the document by specialists and have indicated the manner in which the Maya codices should be published. For convenience of study if for no other reason, the example thus set should be followed in subsequent editions of the Codex Dresdensis, and the Codex Paresianus. The editors of the Cortesianus promise in a leaflet which accompanies the reproduction a similar convenient fac-simile of the Codex Troano.

The publication of the Codex Cortesianus is one of the most important contributions to the study of Maya mythology and ritual which has appeared in the Columbian year, ranking in importance in the study of aboriginal American literature with Seler's "*Mexikanischen Bilderhandschrift Alexander von Humboldts*," and the "*Antigüedades Mexicanas*" published by the Columbian Commission of Mexico. To my mind these three works are the most important additions to the study of Central American history and mythology which have been made for several years.

It is to be regretted that the pages in the reproduction are not numbered to assist in references, but this is not a failure of great importance. Wisely, I think, the editors limited the text to a single page, although a short account of the little which is known of the history of the original would not have been out of place.

No student of Maya mythology and ceremonials can have any excuse for neglecting this codex, now that he can study such a convenient and beautiful copy. It is to be hoped that it will find a place, at least in the libraries of those cities of America where the fascinating study of Yucatan folk-lore is cultivated. The reproduction can be obtained for the low price of twenty dollars from the Libreria du Suarez, Preciados 48, Madrid, Spain. Institutions and public libraries are offered a reduction. The edition is limited to five hundred copies.

J. Walter Fewkes.

CANZONI POPOLARE TOSCANE, raccolte da JANET ROSS, *n. p., n. d.* Pp. 19, 4to.

This collection of ten popular songs of Tuscany is privately printed by Mrs. Janet Ross, daughter of the late Lady Duff-Gordon, and already known as the accomplished author of "The Land of Manfred." The songs are all genuine, having been picked up among the peasants in the vineyards and in the streets of Florence on summer nights. In noting down the airs, Mrs. Ross was aided by Mrs. Tom Taylor, and by Mr. Taylor, who supplied the words of two of the songs. The music and words are clearly printed and form an interesting private contribution to folk-lore.

H. Carrington Bolton.

Notes on "Publications Received" will be included in No. xxv.; reviews of several important works must also be deferred to the same number, which will be ready in May.

JOURNALS.

1. **The American Anthropologist.** (Washington.) Vol. VI. No. 4, October, 1893. The Navajo. A. M. STEPHEN. — A-wa'-to-bi: An Archæological Verification of a Tusayan Legend. J. WALTER FEWKES. — Piñon Gathering among the Panamint Indians. B. N. DUTCHER. — The World's Fair Congress of Anthropology. W. H. HOLMES. — Anthropology of the Madison Meeting. W. J. MCGEE. — Quarterly Bibliography of Anthropologic Literature. Notes and News. How Indian Songs are borrowed. Vol. VII. No. 1, January, 1894. The Remains of Don Francisco Pizarro. W. J. MCGEE. — Songs of the Modoc Indians. A. S. GATSCHET. — On Certain Personages who appear in a Tusayan Ceremony. J. WALTER FEWKES. — Era of the Formation of the Historic League of the Iroquois. J. N. B. HEWITT. — Words expressive of Cries and Noises in the Kootenay Language. A. F. CHAMBERLAIN. — Bibliography of Anthropologic Literature.